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As it is impossible to give any idea of the contents of Durand's treatise, we can only strongly recommend its perusal.

A. L. F., JR.

ETIENNE BEISSEL, S. J. *Vaticanische Miniaturen=Miniatures choisies de la bibliothèque du Vatican.* With 30 phototype plates. Freiburg im Breisgau, 1893, Herder.

Father Beissel has done a great service by the publication of this volume. In it he reproduces in phototype plates a good selection from the illuminated manuscripts in the Vatican collection. These examples are classified under five heads :

(i) Classic Style, four plates; (ii) Western Style, VII-XI cent.; four plates; (iii) Greek mediæval illuminations, eight plates; (iv) Illuminations between the XI and XIV cent. in the West, seven plates; (v) The XV and XVI centuries in the West. The plates are either full-size or but slightly reduced, and are for this reason unusually valuable. The letter-press consists of brief introductory remarks, a description of the manuscripts whose illuminations are reproduced, and a descriptive list of the principal illuminations in all these manuscripts beside that selected for illustration. The author is careful to note the colors, in order partially to supply their lack in the plates. His work is scientific, sober and accurate, and the numerous references show ample acquaintance with the literature of the subject. A judicious reticence is shown in regard to dates of manuscripts, and where there is a controversy the different opinions are quoted. In a few cases I believe the date assigned to be rather early. The beautiful illumination (pl. XXI) in the Decretals (Cod. Vat. Pal. lat. 629) belongs to the XIV rather than to the XIII cent., and the style of the plate (pl. XV) from the Greek homilies (Cod. Vat. Graec. 1162) seems later than the XI century. There is also unusual interest in pl. VIII taken from a book of sermons written at Monte Cassino in the XI century (Cod. Vat. lat. 1202), because this manuscript and its compeers (cf. Tosti, *Paleografia artistica di Monte Cassino: Longobardo-Cassinense*) shows clearly the very hand or at least the style of the Byzantine artists called to Monte Cassino under Desiderius. This is not mentioned by the author; and as it is called a Lombard manuscript, we are left to infer that he regards its illuminations as belonging to that school. The portrait of Desiderius himself is given on fol. 2, and this MS. is perhaps the most perfect of its class.

We can in closing only express our thanks and the hope that other collections of MSS. may be illustrated as efficiently, so as to give us in time the elements of a history of illumination.

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